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ation is given in the form he calls advertisement. We feel pretty sure that we are on the safe side of the legal nets spread to catch publishers who make their publications too popular; but our being even threatened will serve to indicate how many are the trammels which these Taxes on Knowledge oppose to prevent periodicals from being rendered as useful as they might be, so soon as printing and publishing were relieved of the heavy Excise on paper, and the vexatious securities, penalties, and anomalies of the compulsory Stamp.

On the 16th of May, Mr. Milner Gibson is to make another attempt to put the latter infliction on a more equitable footing, if it be not removed altogether. This might be done even in war times, as the substitution of a postal charge for the conveyance of printed matter would involve no sacrifice of revenue.

It behoves every friend to the spread of information, who has any influence on members of parliament, to urge them to be in the house on the 16th of May, and assist Mr. Milner Gibson in carrying his motion, which is thus worded:—
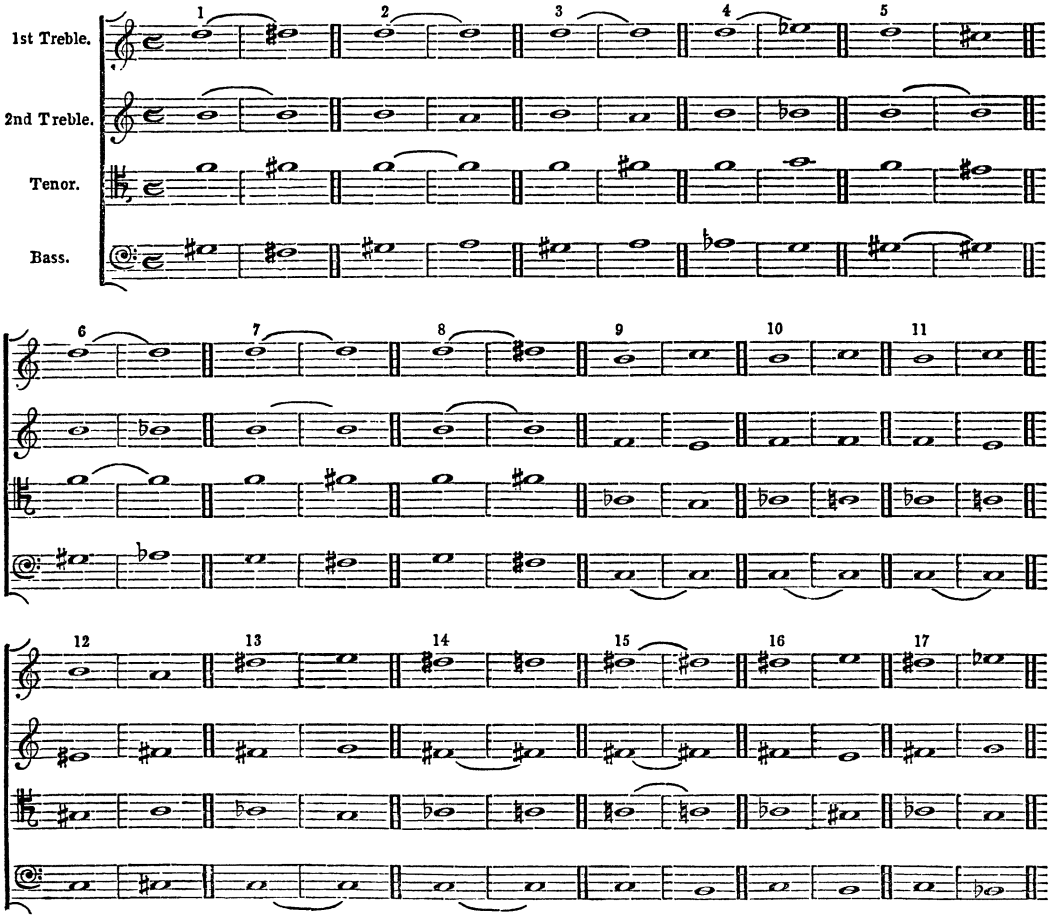
To call attention to the present unsatisfactory state of the law affecting the Press, and to move the following resolution:—"That it is the opinion of this House that the laws in reference to the Periodical Press and Newspaper Stamp, are ill-defined and unequally enforced; and it appears to this House that the subject demands the early consideration of Parliament."

For ourselves, we shall not readily be intimidated from our present position (which we are advised is strictly legal) but shall continue to supply our readers with their fortnightly number: we shall be prepared even to defend our cause in a court of Law (in itself a great penalty, as successful or not we have to pay our own costs in contests with the Crown) because we feel convinced that it will hasten the day when these national blots, the Taxes on Knowledge, must be removed from the statute book.

CHOIR AND CHORUS SINGING.

(Continued from page 46.)

35. There is yet another kind of difficulty of intonation which is experienced by vocal masses in enharmonic transitions.* These transitions throw a kind of uncertainty into the minds of choralists, because the new tonic is not recognized by them till after the resolution of the transitonic chord. The following are some examples of this kind of modulation; they may serve to exercise the singers when they have acquired a certain degree of facility in the other examples of harmonic successions:—



* I here use the word enharmonic in the sense which is attached to it in modern music, in order to make myself understood, although this is not its rational signification.

CHOIR AND CHORUS SINGING *(Continued from page 58).*

CHAPTER V.

OF THE MODIFICATIONS OF SOUND IN ITS DIFFERENT SHADINGS, OR DEGREES OF LOUDNESS.

36. The modifications of sound, which are made in passing from strong to weak, and from weak to strong, form (as it were) the coloring of music. Not only do they paint the different attitudes and conditions of the soul, in pieces of a determined expression, such as those of vocal music where the words point out the subject, but they may be also applied with an irresistible production of effect in instrumental music, which develops in us I know not what vague sensations of pleasure or pain, joy or sorrow, calm or agitation.
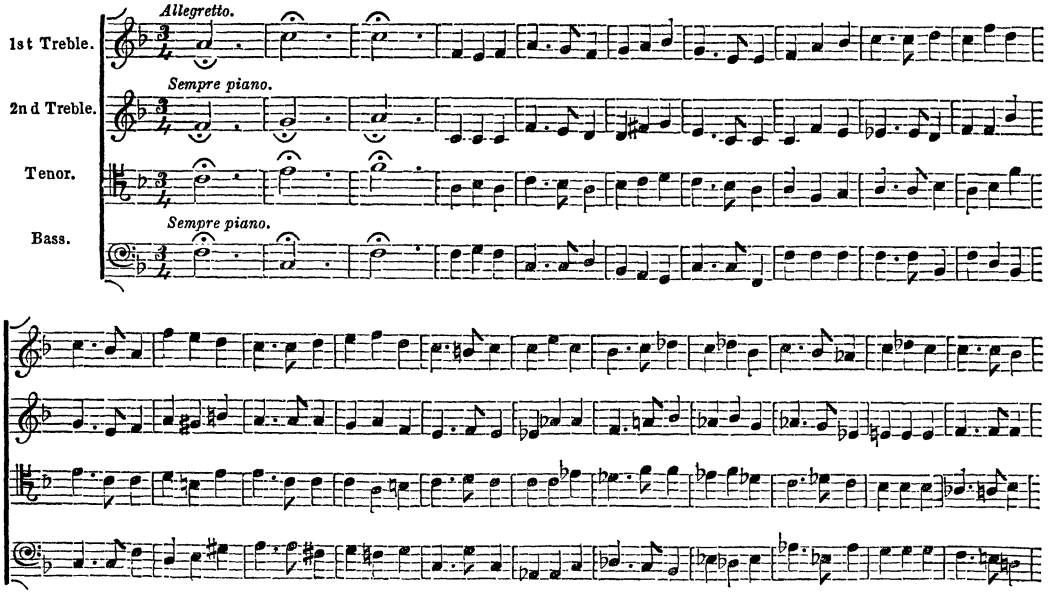
36 (Bis). The modifications of sound present themselves in music under these different effects:—1st, excess of loudness; 2nd, excess of softness; 3rd, half-loud; 4th, half-soft; 5th, progressive passage from loud to soft; 6th, progressive passage from soft to loud; to which may be added a 7th, for the mean between loud and soft, called *mezza voce*. All musicians know that the loud is called *forte*, the soft or gentle *piano*, the passage from soft to loud *crescendo*, that from loud to soft *decrescendo*, or *diminuendo*. They know, also, the signs by which a composer indicates these effects to the performers. I shall not, therefore, enter upon any explanation of these things, for whoever is admitted to sing in choruses is supposed to know music.
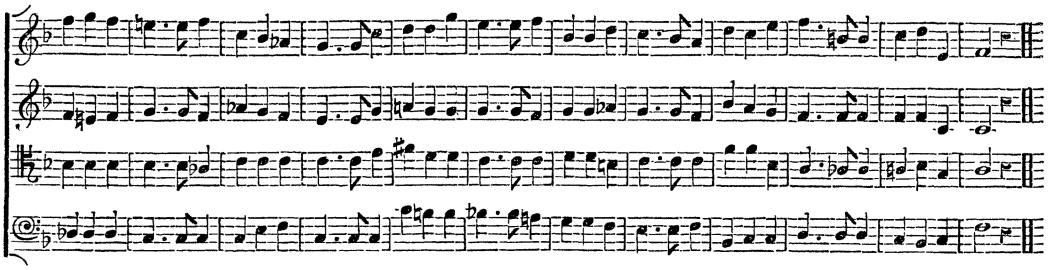
37. It is remarkably singular, that in vocal music, where the sense of the words ought to show the necessity of these various shadings, and point out their nature, the execution of these effects is, in general, less understood by the performers, and more imperfect, than in instrumental music, although the voice has an undoubted advantage over instruments, from its accent, of which I shall speak hereafter. There is no tyro-amateur on the violin, flute, or clarionet, who does not understand the necessity of shading the sound when he plays a piece of music, or even when he preludes carelessly; choralists, on the contrary, often seem to have only one kind of sound in their voices, and that sound is almost always loud. However, if the effects of loudness and softness were well given in the execution of vocal music, these effects would have a power superior, perhaps, to those of instrumental music. It is time to work a reform in this respect in the Choirs of our churches, and in the Choruses of our theatres; and it is to hasten the period of this reform, that I have determined to write this little work, which is intended to serve as a guide to Directors of Choirs and Choruses, whether for the church or chapel, the concert room, or the theatre. I do not doubt that its end will be eventually attained, by means of such exercises as I am about to point out.

37 (Bis). There is no composer of music for the theatre or the church who has not observed that it is only with great difficulty he can make the choir sing *piano*, and that when they are obliged to do so, the pitch sensibly flattens; so that instead of producing a good effect, there is often nothing but cacophony, arising from the little accordance there is between the voices and the instruments. Long practices made without accompaniment, and without any other guide than a tuning-fork, with which the singers may be recalled, from time to time, to the proper pitch—proceeding from the half voice to the most absolute *piano*, first on simple vowels, then on the articulation of words—will cause all defects of this kind to disappear from Choirs or Choruses.

In such an exercise, the Master should never allow any shading, any inflection caused by a desire for individual expression; the most perfect equality should reign over all the sounds, for the object of the study is the absolute *piano*.

In order that the Master may better observe, in the first stages of this practice, a perfect equality in all the voices, it will be well to choose, at first, lessons in which all the parts are in harmony of note against note, as in the following example:—





In this exercise I have used some difficult modulations and intonations, because singers are always inclined to force the note, when they are uncertain as to its harmonic resolution.

(To be continued.)

TO CORRESPONDENTS.

This Journal will be published fortnightly until August next, on the 1st and 15th of the month.

The late hour at which Advertisements reach us interferes much with their proper classification.

Colored Envelopes *are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

A Young Correspondent.—*If he will refer to Nos. 37 and* 57, Musical Times, *he will see that we recommend using "Do" for the key note.*

T. H. E.—*An experienced judge of fiddles (which we don't pretend to be) would require to see your instrument, before pronouncing a decision.*

A Leader of Singing *should make his proposal relative to the Cheadle Prizes direct to the Association.*

Brief Chronicle of the last Fortnight.

The Three Musical Charities give their Annual Concerts:—Royal Society of Musicians, at Exeter Hall, May 17th; Choral Fund, St. Martin's Hall, June 12th; Female Musicians, Hanover Square Rooms, June 14th.

Canterbury.—Mr. Longhurst's Annual Concert took place on the 1st May, and was numerously attended. Miss Dolby and Mr. Case, from London, assisted him on the occasion.

Lewes—County Hall.—A grand Concert was given by Mr. and Mrs. Bond, assisted by Miss Henderson, Mr. Perren, and Mr. J. Marshall, on the 20th April.

Southam Choral Society.—A gathering of the friends of the society was lately held in aid of the funds, when a concert was given, under the direction of Mr. Aspa, of Leamington.

Liverpool.—The choral forces, which are in such great strength in this town, are being marshalled previously to the Festival spoken of for the opening of St. George's Hall. It is supposed that this locality will be able to furnish all the singers required,—however large the chorus.

St. Swithin's Sunday School, Cannon Street.—Classes for the practice of singing are about to be added to these schools.

The Uley Choral Society have just given their second annual concert, assisted by friends from Gloucester, under the direction of Mr. Searle.

Miss Isabella Moss (of the Royal Academy of Music, and pupil of Mr. Louis Leo) gave her first grand evening concert on the 27th April. Her friends had an opportunity of greeting her with their applause three times in the course of the evening—in two arias and a duet.

Royal Society of Musicians.—The annual performance of Handel's *Messiah* (17th May), will comprise Madame Clara Novello, Miss Dolby, Mrs. Lockey, Miss Louisa Pyne, Mr. Sims Reeves, Signor Belletti, and Herr Formes, with a band and chorus (kindly assisted by the Sacred Harmonic Society) of 700 performers. Conductor, Mr. Costa.

Ecclesiological Society.—The musical branch of this society have announced three public meetings, at St. Martin's Hall, for the exhibition of specimens of Ancient Music, on the 16th May, 20th June, and 13th July. The programme for the 16th will include:—Motett, "Behold, the Lamb of God," Palestrina; Hymn, "Pange Lingua;" Carol, "The foe behind;" Missa, "Ad fugam," Palestrina; Gregorian "Magnificat;" Carol, "Earthly friends;" Motett, "Blessed is the man," Agostino Masera. With other hymns and anthems of the same school. Selections from Vittoria, Palestrina, &c., will be exhibited at future meetings.

The Royston Choral Society gave a concert on the 18th April. The first part of the selection consisted of "Corale," Luther; "Turn thee unto me," Boyce; "Thy word is a lantern," Purcell; "Rise up, arise," with the Corale, "Sleepers awake," Mendelssohn's *St. Paul*; and the concluding choruses from Handel's *Messiah*. The second part comprised Danby's Magnificat, "In Thee, O Lord," Weldon; "Oh that the learned poets," Gibbons; "It was a lover," Stevens; "Fire, Fire," Morley; "All creatures now," Benet; and, at the request of an audience, large and enthusiastic, "God save the Queen" (Novello's arrangement), which was sung with deep feeling. The pieces were all of them carefully and spiritedly sung, and were received with marked satisfaction and approbation by the audience. The favorites of the evening appeared to be the "Corale" of Luther, "Rise up, arise," the accompaniment to which was played with great brilliancy and taste, and Handel's choruses. The "Corale," an arrangement of Luther's "Ein festa berg," made expressly for the society, with an English version, by John Saunders, Esq., is one of the grandest tunes in existence, and is interesting, not only for its intrinsic merit, but as being undoubtedly the composition of the great German Reformer, and is said to have been sung by him and his friends in chorus, on his entering Augsberg in 1518, to meet and defend himself and his cause before the Pope's legate. It has, since the concert, been published at Royston, in a neat and convenient form, at the moderate price of 8d., and can be obtained of our publisher.

Choir Benevolent Fund.—A district choral festival took place on the 9th May, at King's College Chapel, Cambridge. A service was celebrated by a large number of vicars-choral, from Norwich, Peterborough, Ely, Lincoln, Rochester, London, &c.